

The School Arts Magazine

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A STANDARD OF EXCELLENCE IN THE REALM OF SCULPTURAL DESIGN.

THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 4

DECEMBER, 1917

Modeling for the Many

HENRY TURNER BAILEY

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MODELING is sauntering into some of our junior and technical high schools. It is coming to stay. Fortunately it no longer demands a cubic yard or two of space for a clay bin, nor the constant attendance of Aquarius to moisten the tattered cerements of its young. That fact alone is almost sufficient to account for its growing popularity. But in the long run its place in the schools will be conceded not because its burden is light, but because its contribution to the industrial arts is heavy.

Modeling gives a training of prime importance to the architect, the designer of furniture, of silverware, of jewelry, and of building accessories of all sorts, both indoors and out. It benefits the stone cutter, the wood carver, the worker in plaster and wax, the seal engraver, the die sinker, the toy maker, and every other craftsman who works in the round. It is of course the native language of the sculptor. And Vedder, who frequently modeled his important figures small size and then drew them for his pictures from the little model he had made, used to affirm that "the chief function of the sculptor is to make figures for painters to draw"!

The sooner we recognize the wide usefulness of modeling in the art industries and turn the ambitious eyes of nine aspiring young sculptors out of every ten away from the masterpieces of St. Gaudens and Rodin, and towards the modest but exquisite work of the unknown men who cut the Greek grave monuments, the Roman sarcophagi, the altar panels of the Tuscan churches, the doors of the Baptistery at Florence, the capitals and string-courses of the Gothic cathedrals, and the pilasters of Renaissance palaces, the sooner we shall discover the transcendent importance of modeling in high schools.

"It's no use to design fine ornamental detail for churches," said a Boston architect not long ago, "we cannot find the workmen to cut it." "It would be good money in the pockets of this concern," said the foreman who was showing me through a big hardware factory in New Britain, Connecticut, "if every man here who runs a polishing machine could be trained in modeling. As it is they polish up the chimney and out of sight all the best work our foreign trained designers can produce. Those fellows can't tell an acanthus leaf from a waffle!" Why should such conditions be perpetuated forever?

Then think of our cemeteries! There is more monumental ugliness to the square rod in an American cemetery than in all the graveyards of the world down to the year 1700. Look at Fig. 1, from a cemetery in Springfield, Massachusetts,—a solid marble house of Just-after-the-Centennial architecture, with the "Family History" cut on the back side, and "At Rest" on the door plate! The grassy slopes of the best cemetery in Cleveland, Ohio, are cluttered with granite baking-powder tins about two feet and a half long. The most exclusive cemetery in New York is crowded with dwarf temples as ugly as Caliban.

"Why is it", once wrote Theodore Lyman Wright, of Beloit College, "that one has such difficulty in obtaining a good design executed for those simple cemetery monuments which are the *only form of carving for which every man everywhere must be ready to give an order?* I found it so hard to get the bit of work done that should be unpretentious and yet abiding; that should show a craftsman's loving interest rather than the stone-saw's hard mechanics; that should be inexpensive and yet beautiful. I wrote to Mr. Charles Blake, a designer in Chicago, Pericles' words: 'We Greeks love art, with cheapness.'

"Have I succeeded in getting what I want? What your trained eye can approve of? What Mrs. Wright would love?"

Mrs. Wright, before her marriage, was an efficient teacher of drawing and handicraft. The design referred to appears as Frontispiece.

"I especially ask your judgment of the design. It must be rather unique since it combines my drawing and



FIG. 1. A TOMBSTONE IN SPRINGFIELD, MASS.

suggestion with Mr. Blake's, and dares to blend Byzantine and Gothic details. Why not? I am a little sorry that I did not insist on continuing the Gothic rosettes further down the slab crowding the inscription down toward the turf to be seen only by those who cared."

Another view of this unpretentious monument is shown in Fig. 2.

Here is the largest and richest field for the sculptural craftsman, and yet it is absolutely ignored, so far as I know, by every technical high school, and every art school in the United States. Why? Shall we go on allowing the granite cutters to add new terrors to Death? Think of reposing beneath that Springfield thing labeled "The Mansions Above"! The old slate slabs of the Pilgrims, with an amusing cherubic death's head flattened into the arch above the chaste lettering, were infinitely better, and more durable, although costing one-tenth as much.

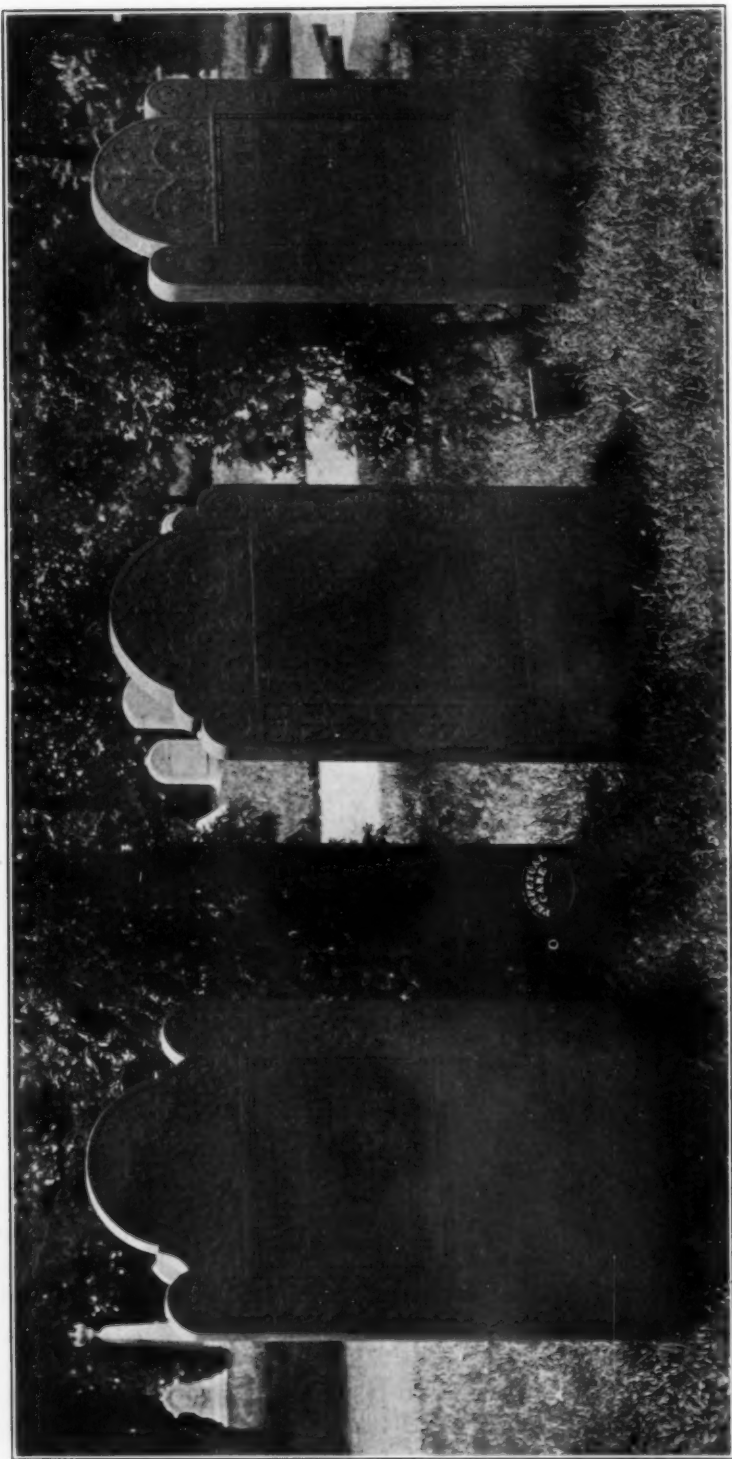


FIG. 2. ANOTHER VIEW OF THE BEAUTIFUL MONUMENT DESIGNED BY PROF. THEODORE LYMAN WRIGHT TO MARK THE RESTING PLACE OF MRS. WRIGHT.

But the gravestone need not be reduced to that degree of severity. In Fig. 3 may be seen (though rather dimly) three beautiful slates designed by Mr. T. B. Hapgood of Boston. Similar in style but with marked individuality of character, these stones, with their fine proportions, their rich but temperate ornament, and their admirable lettering, are among the

most beautiful grave monuments in America, and worthy to be taken as a standard of excellence in this realm of sculptural design. How restful and satisfactory a cemetery would appear with only such gray stones as these amid its greenery, dappled with purple shadows!

"What young person wants to design gravestones?" you may be thinking. My answer is, a trained designer loves



THREE SIMPLE SLATES DESIGNED BY T. B. HAPGOOD, BOSTON, MASS.

THESE THREE STONES, SIMILAR IN PROPORTION AND OF THE SAME GENERAL STYLE, VARY GREATLY IN DETAIL. COMPARE THE CONTOURS OF THE TOPS, THE PROPORTIONS OF THE NAME TABLETS, THE MAIN LINES OF THE FOLIATED ORNAMENT AND THE MOLDINGS. SUCH TEMPERATE AND WELL EXECUTED DESIGNS ARE WORTHY OF HIGH COMMENDATION, AND UNIVERSAL EMULATION.

to design. And in the training of a sculptural craftsman so vast a field as this should not be neglected.

The opportunity I wish to present is not that of designing gravestones alone. It is that of relating our instruction in modeling to the art industries rather than to "Sweet Sixteen," "The Kiss," "Lincoln," and "The Thinker." An

old proverb runs "Look out for the pennies and the pounds will take care of themselves." Educate the rank and file and the talented will emerge. When the genius appears, then we can begin to think about getting out of his way, with our educational theories, so that he can have a chance to develop his art to the limit.

□ □ □ □ □ □

The Artist-Artisan Ideal

As stated by James Russell Lowell in a poem called "Beaver Brook"

Hushed, with broad sunlight lies the hill,
And, minuting the long day's loss,
The cedar's shadow, slow and still,
Creeps o'er its dial of gray moss.

Warm noon brims full the valley's cup,
The aspen's leaves are scarce astir;
Only the little mill sends up
Its busy, never-ceasing burr.

Climbing the loose-piled wall that hems
The road along the mill-pond's brink,
From 'neath the arching barberry-stems,
My footstep scares the shy chewink.

Beneath the bony buttonwood
The mill's red door lets forth the din;
The whitened miller, dust-imbued,
Flits past the square of dark within.

No mountain torrent's strength is here;
Sweet Beaver, child of forest still,
Heaps its small pitcher to the ear,
And gently waits the miller's will.

Swift slips Undine along the race
Unheard, and then, with flashing bound,
Floods the dull wheel with light and grace,
And, laughing, hunts the loath drudge round.

The miller dreams not at what cost
The quivering millstones hum and whirl,
Nor how for every turn are tossed
Armfuls of diamond and of pearl.

But Summer cleared my happier eyes
With drops of some celestial juice,
To see how Beauty underlies,
Forevermore each form of use.

And more; methought I saw that flood,
Which now so dull and darkling steals,
Thick, here and there, with human blood,
To turn the world's laborious wheels.

No more than doth the miller there,
Shut in our several cells, do we
Know with what waste of beauty rare
Moves every day's machinery.

Surely the wiser time shall come
When this fine overplus of might,
No longer sullen, slow and dumb,
Shall leap to music and to light.

In that new childhood of the Earth
Life of itself shall dance and play,
Fresh blood in Time's shrunk veins make mirth,
And labor meet delight half-way.

Experiments in Sustained Problems

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.

IV

THE BOOK

Continued from the November number

THE contest for poems which were to be submitted for use in the Book which the seventh grade was to make became very exciting. Pupils recited poems at their meals and they wrote them before, after, and in school. Following the first attempts there seemed to be no lack of enthusiasm, some pupils even handing in two or three for acceptance.

Meantime the seventh grade tackled with a new impetus the additional problem of designing and making the book. The study of the contents and general make-up of a bound book became at once a fascinating subject. Books, "dry as bones," were objects of great interest and respect. It was surprising how much there was in a book besides just the reading matter.

First there must be fly leaves and lining pages. Next there should be a frontispiece, in this instance a halftone from a kodak picture of the school. When one of the children brought the plate fresh from the engravers it couldn't have been purchased with its weight in gold.

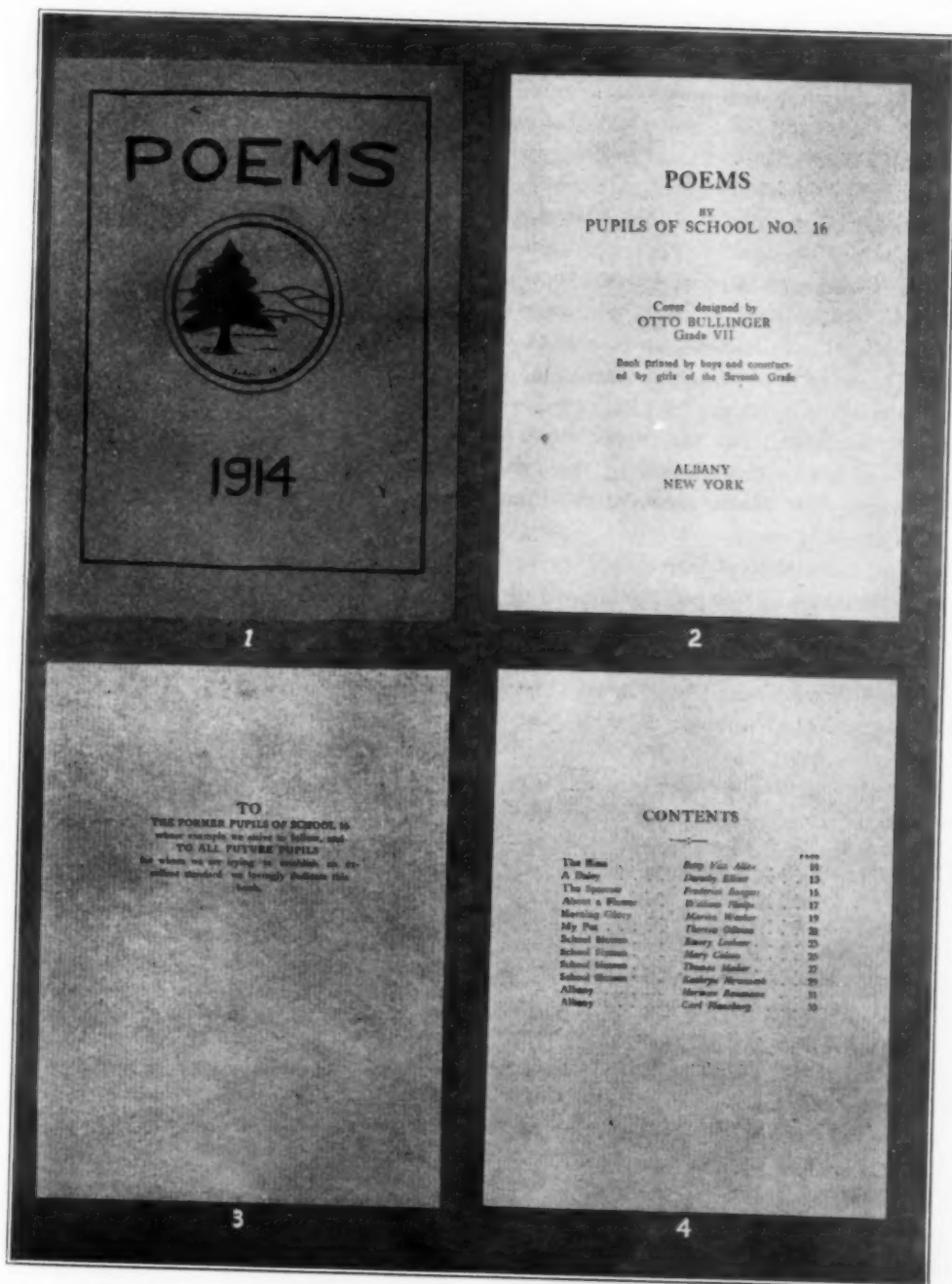
Then came the title page (2 in the plate) which couldn't be fully made up until the results of the cover design contest were announced. Following this was a dedicatory page (3 in the plate) which was felt to be quite necessary, especially after the class realized what such a thing stood for. The contents (4 in the plate) completed the list of

pages preliminary to the poems themselves. For a reason similar to that which prevented an early planning of the title page this page was left until last.

Next came the poems themselves which were planned to come on the odd numbered pages only, for two very good reasons. This arrangement offered a little more prominence to each poem and it made a little larger and more substantial book.

Finally came the cover, a design for which was to be submitted by each pupil in the seventh grade. The word, Poems, and the year were to appear and in addition some symbolic decoration. In planning for this, various suggestions and examples of cover designs were offered to the class. It was clearly announced that they were now designing for a real cover and the successful design was to be engraved and printed on the cover of all the books made. Therefore careful workmanship as well as good design must be obtained.

No thought of the "drawing lesson" as such entered into this cover making. It became simply a splendid problem, the solution of which could only be obtained by the use of pencil, paper and ink. Proportioned sizes and the technique best suited for good reduction in the plate and printing on a coarse texture were discussed. And then they went at it; all working with unconscious freedom and the firm conviction that as



PAGES OF THE BOOK MADE BY PUPILS IN SCHOOL 16, ALBANY, N. Y. 1. THE COVER, SYMBOLIZING THE SECTION OF THE CITY IN WHICH THE SCHOOL IS LOCATED. 2. THE TITLE PAGE. 3. THE DEDICATORY PAGE. 4. THE CONTENTS PAGE.

this was not a drawing lesson all had an equal chance.

The outcome was quite unexpected. While the so-called talented pupils submitted creditable results, the prize was unanimously awarded to the "worst drawer" in the class. This chap had never done well in "drawing," never liked it and was born of ancestors who could "never draw." But this wasn't "drawing!" It is needless to say that Otto, from then on, was the champion of the class. The cover is illustrated at 1 in the plate. The pine tree and the hills symbolize the section of the city in which the school is located—Pine Hills.

The cover contest was only exceeded in enthusiasm by the poem competition. But they were finally assembled and submitted to the three State Examiners in English who were the judges. Those finally selected follow:

THE ROSE

I saw a pretty rose
That was very pink,
I took my little hose
And gave it a drink.

Betty Van Allen, First Grade.

A DAISY

A little daisy stood drooping its head,
Down in a green and shady bed.

Dorothy Elliott, Second Grade

THE SPARROW

Once a little sparrow
Made a nest in a wheelbarrow.

Frederick Burgess, Second Grade

ABOUT A FLOWER

O pretty little flower
A-growing in the grass
I'd like to take you home with me
And put you in a glass.

William Phelps, Third Grade

MORNING GLORY

Morning Glory thought she'd look
Through the window at the cook;
Did not know 'twas impolite
To give a body such a fright.

Marion Weeber, Third Grade

MY PET

I had a dear old Bob-o-link
And such a pet was he,
He used to fly about our house
And always light on me;
And then one day he grew so bold
He flew upon our cat
And then the kitty grabbed him
And so I lost my pet.

Theresa O'Brien, Fourth Grade

SCHOOL SIXTEEN

School Sixteen
Has a great queen;
Her name is Miss Walker
And she is a splendid talker.

Emory Lockner, Fifth Grade

SCHOOL SIXTEEN

Of all the schools in Albany
Our sixteen is the best,
I know no other quite so well
In north, south, east or west.
Our spacious halls and grassy lawns,
Our teachers good and wise,
And cheerful children everywhere
We surely take first prize.

Mary Coulson, Fifth Grade

SCHOOL SIXTEEN

In Albany town
There's a school of renown
Known by this number, Sixteen.
Now if you're in doubt
Why don't you find out?
You'll learn that this school is supreme.
At the head of the school
There's been chosen to rule
A lady both cultured and wise;
There ne'er was a lad,
No matter how bad,
Who does not improve where she guides.
Now hip, hip, hooray!
On this glorious day
For the school by this number, Sixteen,
And again for Miss Walker
We all bow before her
And hold her in highest esteem.

Thomas Maher, Sixth Grade

SCHOOL SIXTEEN

Oh, what school is it where life is so sweet
 Where lessons are easy and work is a treat,
 Where friendships are true and no one is mean,
 That's what you find in School Sixteen.
 Where we love each other from day to day
 Though our teacher may not think that way
 For school is a bore or school is a joy;
 And it pays to be a good girl or boy.

Kathryn Newcomb, Sixth Grade

ALBANY

There is a town we all know well,
 A place of great renown—
 It lays upon the Hudson's bank,
 Like some king's jeweled crown:
 It's buildings are its greatest boast—
 We love them great and small,
 For each one stands for something fine,
 The State House, best of all.
 The business section is quite large
 With stores of every kind,
 And hotels too, where strangers can
 Most courteous treatment find.
 The streets are long and broad and clean,
 And so it's plain to see
 That everyone who lives and loves
 Must boost this Albany.

Herman Bauman, Seventh Grade

ALBANY

Albany, once a little town,
 Made up of houses few,
 Has since become of world renown;
 It is wonderful how it grew.
 The houses are very up to date,
 And everything is right;
 And if you should chance to be out late
 The streets are always light.
 Our Capitol is a building not to be seen
 Everywhere you go.
 It's surrounded by grounds that are ever clean
 And the walls are white as snow.
 On the whole, the Dutchman who founded
 the place
 Did little expect to find
 A city fit to win a race,
 With any one of its kind.

Carl Flansburg, Eighth Grade

As soon as all the poems were in and judged, the task of printing presented itself. This was handled in the following manner: In relays of four each

the boys of the class were permitted to work in my home print shop on afternoons and Saturdays. We used a small "official" hand press and used type which I had purchased when a certain printing house in town was remodeled. Two boys "set up" while two printed. In the case of the cover, however, Otto was permitted to set up and print that all himself.

While the different groups necessitated the continual repetition of instructions and though it consumed a good bit of my time, I thoroughly enjoyed the experience.

Owing largely to the smallness of the groups and the intense interest of the boys, there existed throughout the experiment quiet order and earnest effort. In fact a single experience indicated their temper. On one very warm afternoon after the boys had worked intently and for over an hour without rest, the fire bells rang. I at once expected a reaction and wondered what I should do. But beyond a casual remark and repetition of the number, the calm atmosphere was unruffled. They kept steadily at work. Soon, however, the repeated striking of a gong, the sharp penetrating rapid-fire clanging of another, the rattle of wheels and the pounding of horses hoofs, all rapidly approaching from down the street, suddenly told us that the fire apparatus was coming and that the fire must be in close proximity.

I enjoy a fire myself and under the circumstances I was ready then to grab my hat with the boys and race to the scene of action. However, I waited for their first move. Two of them, those setting type, rushed to the front windows, while the two on the press, without slacking speed, sang out,

"Which way are they going?" "Oh, up the street," was the reply, and that was all! No rush for caps, no scattering of work, no pieing of type, no apparent desire for a change of scene! I confess I was disappointed, for I enjoy the excitement of the fire company, but without doubt to those boys that book was the most important and most pressing problem in the world.

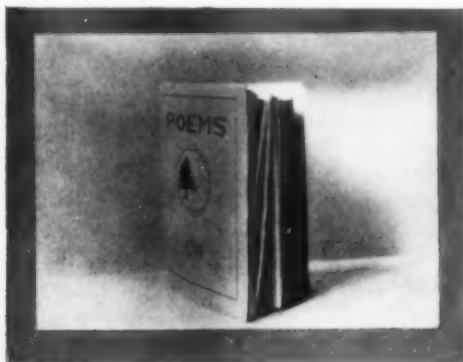
Such was the spirit displayed in this sustained problem. It convinced me of many things, among them this, that if I were ever a principal of a school I would put into my building with the utmost dispatch a printing press.

The printing was finally accomplished and the boys' work completed. It now fell to the girls to put the signatures together and bind the completed product. Thus two valuable types of handwork were involved—printing and binding.

But it was impossible to systematically handle this final work. Our problem which had commenced at the beginning

of the new year had consumed so much time that it was the very last day of school before the girls had finally placed the pages within their covers ready for the thread stitch at the back to tie all together. This was, therefore, necessarily done at home.

Our experiment was finished. It was no longer an experiment but rather a convincing evidence of the need of a good bit of revision in our well regulated and machine-like courses of study. To those who may have been interested enough to arrive at this final paragraph, I would add this later conviction. The sustained problem is, in my opinion, more desirable than the detached and quickly completed lessons of two or three periods' duration, but back of it all and running through the work from its very beginning, there must be great underlying principles of art, continually pointed out and constantly driven home, if this work in art education is to bear a perfect fruit.

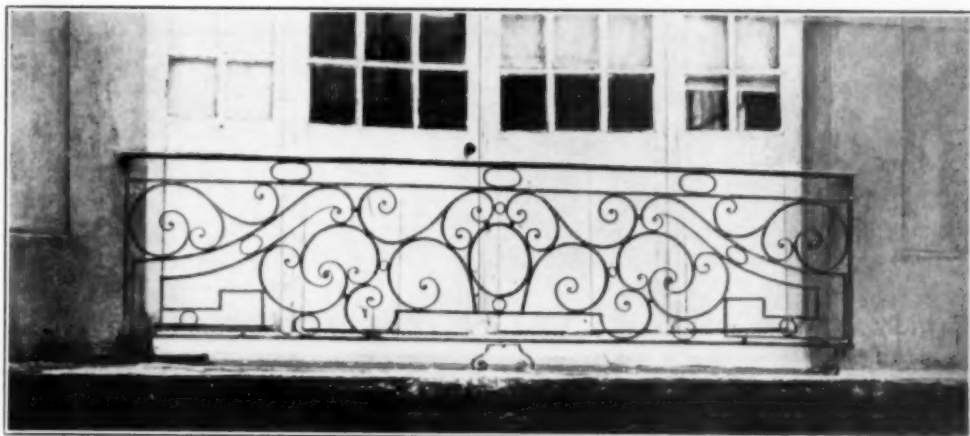


THE FINISHED BOOK.

The Iron Craft of New Orleans

ELLSWORTH WOODWARD

Newcomb College, Tulane University, New Orleans, La.



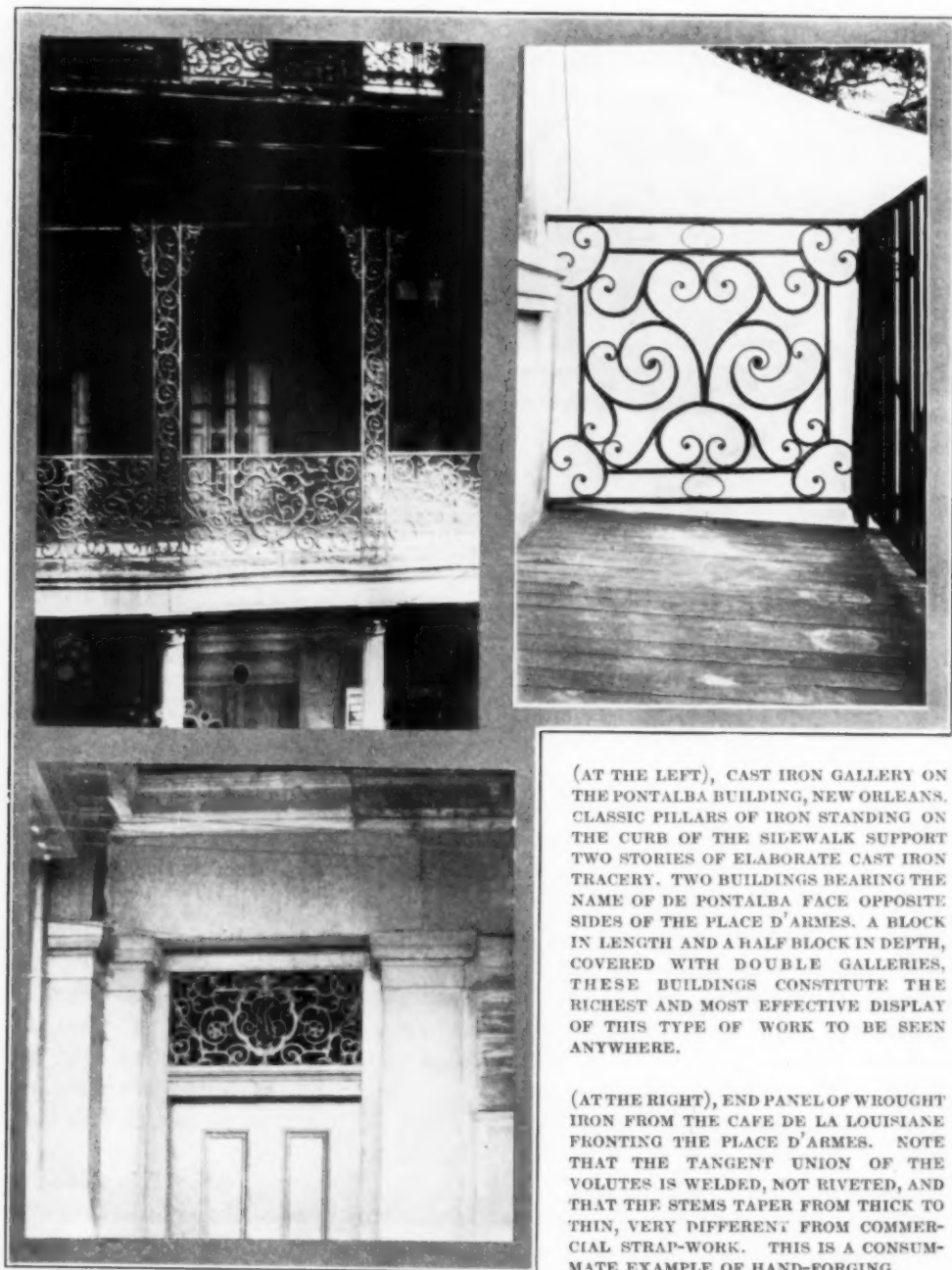
WROUGHT IRON BALCONY ON THE CABILDO, NEW ORLEANS. A VERY BEAUTIFUL EXAMPLE OF GRACEFUL, WELL-BALANCED SMITHING. GOVERNOR CALIBORNE WITNESSED THE LOWERING OF THE FRENCH FLAG ON THE PLACE D'ARMES AND THE RAISING OF THE AMERICAN COLORS FROM THIS BALCONY IN 1803. PRESIDENT MCKINLEY ADDRESSED THE PEOPLE OF NEW ORLEANS FROM THE SAME PLACE ONE HUNDRED YEARS LATER.

VISITORS to the Crescent City, especially visiting architects, rarely fail to leave a letter with the local newspapers expressing delight in their many unusual experiences, commenting with special enthusiasm on the iron balconies and galleries. We, the inhabitants, have grown to expect this tribute. We have indeed a certain complaisance in this expression of approval and would miss the expected compliment if it should cease to be paid, but the significance of the impulse which prompts these expressions of pleasure, escapes the townsman accustomed as he is to the features of his home.

As a matter of fact there are many American cities possessing more natural advantages and striking civic beauties than does New Orleans, but none in which

a naïve artistry of design so pervades its older architecture with such captivating effect. Like all cities which had their foundation in the simpler colonial times the buildings themselves possess the simple dignity belonging to that period, but it is in the balconies so necessary in sub-tropical living that the interest is especially found and the use of iron that lends the unusual charm and gives rise to the comments of such genuine appreciation.

The oldest examples of this work are invariably of wrought iron. Later and extending down to the time of the Civil War, cast iron was the rule. After the war there was little building of any sort for a generation. When activity recommenced another taste directed the style. If iron was used at all, it was of



(AT THE LEFT), CAST IRON GALLERY ON THE PONTALBA BUILDING, NEW ORLEANS. CLASSIC PILLARS OF IRON STANDING ON THE CURB OF THE SIDEWALK SUPPORT TWO STORIES OF ELABORATE CAST IRON TRACERY. TWO BUILDINGS BEARING THE NAME OF DE PONTALBA FACE OPPOSITE SIDES OF THE PLACE D'ARMES. A BLOCK IN LENGTH AND A HALF BLOCK IN DEPTH, COVERED WITH DOUBLE GALLERIES, THESE BUILDINGS CONSTITUTE THE RICHEST AND MOST EFFECTIVE DISPLAY OF THIS TYPE OF WORK TO BE SEEN ANYWHERE.

(AT THE RIGHT), END PANEL OF WROUGHT IRON FROM THE CAFE DE LA LOUISIANE FRONTING THE PLACE D'ARMES. NOTE THAT THE TANGENT UNION OF THE VOLUTES IS WELDED, NOT RIVETED, AND THAT THE STEMS TAPER FROM THICK TO THIN, VERY DIFFERENT FROM COMMERCIAL STRAP-WORK. THIS IS A CONSUMMATE EXAMPLE OF HAND-FORGING.

(THE LOWER ILLUSTRATION), CAST IRON TRANSOM IN THE PONTALBA BUILDING. THIS DESIGN, REMINISCENT OF THE STYLE OF THE FRENCH RENAISSANCE, SURROUNDS THE FAMILY MONOGRAM. IT WAS CAST ABOUT 1850.

the commercial strap pattern without distinction of ancestry. This peculiar development of the ironcraft for exterior ornament is a closed chapter. Its passing is a thing to regret and its preservation the concern of those who realize how rare a quality is distinctive personality in architecture as in other forms of art.

The interested student will see much in these balconies to remind him of middle and southern France, but the surprising florescence of these lace-like structures and the originality of the patterns belongs to New Orleans alone.

A visit to the old foundries discovers many traces of the now neglected industry. Delicate patterns, carved in wood, from which the moulds were made gather dust and cobwebs as they hang on the walls surrounding the sand floors now given over to the casting of machinery.

Whether or not this craft will again revive no one can say, but in the meantime many an old balcony and fence from demolished buildings find their way to other parts of the country to enter upon another lease of usefulness for a new and more appreciative owner.

Department of Costume Design

Conducted by

ANNA L. COBB

LINE INFLUENCE IN COSTUME

PERHAPS the reason why there are so many diverse opinions as to what constitutes style in dress may be due to the way in which the various elements which go into its composition influence different people. The stimulation of color, for instance, has several types of response. The effect of line upon the individual is similar to that of color but because it is less intimate in its personal application it is not generally as thoughtfully considered as color. An English psychologist has analyzed line and color influences as applied to individuals to be four in kinds: (1) *Objective*, that is, when attention is upon lines and their *qualities* only, for example when it considers the lines of a silhouette as straight or curved, when yellow is bright or gray is neutral. Persons influenced in this way only may be defined as intellectual, analytical, and

critical, but in no sense emotional.

(2) *Physiological*. In opposition to those of the first group the second includes the appreciative and the emotional persons, and their response to line and color stimulation may be pleasant or unpleasant in varying degrees according to the amount of sensitiveness they possess. Aesthetic enjoyment may therefore be highly conditioned by physical reaction to either line or color. Most people are susceptible mainly to color, the minority to line; it is the exceptionally sensitized person who naturally reacts to both equally but they are very few in number. The artist generally has acquired through training an intellectual appreciation of both lines and color which, added to the emotional excitement produced by them, causes a physical reaction the effect of which is usually observable when persistent

repetition of certain lines and color, characterizes his work. (3) *Associative*. Undoubtedly the people influenced through memory associations form the largest group because this third crowd may include both the first and second. One need not necessarily be pleasantly or unpleasantly affected by line or color through memory but the fact remains that most people are, because both old and young seem to have had experiences connected with line and color which consciously or unconsciously create an attitude of mind towards them that in turn influences their judgment and selection. An investigation along this line would reveal many interesting, perhaps fantastic, explanations of why certain kinds of line and color meet approval or disapproval as the case may be. Sentiment plays a very important part in the drama of fashion we all know, but its initial performance is usually a very intimate one indeed, behind the scenes as it were, and rarely shown for the scrutiny of the public. (4) *Character*. There is a relatively small group of people who see and feel both line and color in terms of character qualities. They attribute very personal qualifications to the various sorts. This group combines both the intellectual and the emotional traits within their own personalities and therefore judgment and feeling are rather nicely balanced. The artist whose designing is an intellectual process consciously evaluates the force and resistance of a line, its energy and aggressiveness, its power to accelerate or retard movement in the pattern, in other words its capacity to function in the direction he wishes so that he may in his composition produce an effect that will arouse what-

ever emotion he desires. Color has acquired its symbolism mainly through the character quality it expresses, and it is for this reason that if intelligently selected it satisfactorily interprets moods or adequately conveys thoughts and ideas. Line and color may therefore be acknowledged as capable of expressing all that an individual desires to manifest or to interpret and to conceal all that which it is desirable to withhold. If used with proper discrimination it is possible to tell any story the user wishes to tell. As line influence is less perceptible and more subtle than color influence it naturally comes more within the province of the artist to analyze its properties and to direct its use when dress is the medium of expression because intuition plus training seems necessary to the successful organization of line, whereas frequently intuition alone supplies the requisite good taste for successful color arrangements.

Line qualities in dress may be divided into two groups: (1) Those which supply and sustain the necessary feeling of strength and support in the costume as a unit of design, and (2) Those which enhance and dignify the unit by emphasizing or supplementing the structural lines with ones which give the sensations of balance and rhythm. If the human figure were fixed in posture and place the problem of dress would be simple indeed. Many excellent designs are destroyed when disturbed by the movements of the figure. As a figure is bisymmetrical in its structure it follows that most costumes conform to this plan in line. The vertical axis imposed in this case need not necessarily be marked by an obvious line down the center of the garment; it may be suggested by a bisymmetric arrange-

ment of lines and areas about a felt central line. Perfect balance is produced by either method but it is not necessarily a pleasing balance unless the lines of both first and secondary kinds succeed in enhancing and dignifying the head and shoulders which together form the area of dominant interest within the unit. Areas and proportions are of course established by lines within the silhouette and it is in the relationship of these parts to each other and of each to the whole that structurally dress is well designed. The same is true of architecture as witness Giotto's Tower or the facade of Notre Dame Cathedral.

It may distress some designers to have their art spoken of in terms of numbers and it might be wise under the circumstances to adhere to the terms of design, but as a matter of fact monotony and variety in dress reduce themselves mathematically in a way not to be denied. Lines which repeat themselves and the intervals between them either numerically or geometrically produce decidedly unpleasant proportions. There are a number of examples that might be used to illustrate this truth but if this is done there is the danger of formulating principles regarding design in dress that will be either too arbitrary or which will require a quantity of exceptions too difficult to manage without obscuring the meaning. No other form of art permits so few rules to govern it. The very nature of the influences controlling it prevents principles that are too inflexible. Dress is constantly adjusting itself in the fashions of the moment to the dominant popular mood of the moment and in turn creating new moods to be in turn interpreted. It is only in the fundamentals of expressions

that any arbitrary definitions can be made. Perhaps the one flagrantly poor example of dress designing that is repeated season after season is when tunics and their underskirts repeat equal lengths and when coat peplums repeat in length the space between the neck and the dividing belt line. Another example that well illustrates this principle of monotony in areas is when shoulder yokes or collars repeat the distance between them and the waist line. Owing to the rounded contour of the figure many of these areas are to be felt rather than measured. It is the appearance of uninteresting repetition that counts rather than actual inches. Hems and the space left between them and the tucks or bands above them, also hip yokes and belt widths are frequent causes of monotony of line arrangement. These examples are of horizontal selection but the same is true of vertical arrangements, for example, the width of a vest should not repeat the distance to either shoulder, nor should lapels do this thing. The plaits of a Norfolk jacket should not repeat the spaces between nor an applied pocket cut the waist length in two; likewise in skirts, front or side panels should not divide the natural width of the figure into equal portions. Examples are limitless. If the principle is understood the avoidance of violations is easy.

To preserve unity within the design it is essential to prevent restlessness or uncertainty by opposing lines which distract too emphatically or disturb the continuity of any dominant lines too decidedly. In the Greek dress there were many irregularities in line but they were always so rhythmically arranged that they were never felt as interruptions to divert the eye from the way

it wished to travel or to hold it unwillingly by their intricacies. The main lines of direction were rather enhanced by these flowing musically sequenced rhythms of curving lines which tended to carry the eye upward in pleasant fashion to the climax at the shoulder near the head. When two sets were used one always dominated and was supported by the other. Aesthetics in dress found its best expression in the lines used by the Greeks, but as their arrangements are neither practical nor desirable these days we must devise other methods to produce the same qualities if we can. Perhaps if we stop to consider one basic principle it will help us to an understanding of their success. They never used drapery unless it was suspended obviously from a point or place on the figure that Nature provided as a support. Shoulders and hips were used as natural planes of support for all drapery whether falling in straight or in radiating fashion. The arms, of course, formed other natural means of support for over-garments. The fabrics used by them were easily managed in this flowing free way but care and attention was none the less evident in their plan.

The fabric used in making a garment naturally determines to a large extent the cut and construction. Utility in

turn influences the selection of the fabric so both together should limit the choice of lines used. Personality determines a wise choice of line as a consistency must be established between the character of the wearer's individuality. If, however, the lines of the face and hair are too long the lines of the dress should have sufficient interference or interruption as characteristics to shorten them to moderation. If too short then lines of a contrary character are needed. Shoulder lines should be considered in connection with the face and hair and emphasis or interference used as necessary to combat an over tendency in any direction. Once more the contention must be made that outside of the fundamental structural principles and those regarding immoderate repetition that produces monotony of effect or that causes confusion of lines, especially at points of junction, there is danger of an absurd arbitrariness if too definite rules are laid down.

A fine line in dress is a thing to be sensed intuitively or else acquired through study of what is known to be good, and through experiments with materials until a satisfying and pleasing result is obtained. When it is experienced one can then hope that balance and possibly rhythm as facts or principles in art have been achieved.



Department of Home Making

Conducted by

FLORENCE E. ELLIS

THE VEGETABLE GARDEN

THE vegetable gardens now are bare.

The crops have been gathered and put away for winter use. We begin to think and plan for more abundant crops for 1918. In memory we see the stately corn, the bean vines climbing high on the tall poles and luxuriant with pods and leaves, and the cabbages like huge pale green or purple roses. In our imagination we picture a still more beautiful and a far more profitable garden for the coming year. We are full of enthusiasm and can scarcely wait for spring to come. In the meantime we are thinking and planning for this garden of our dreams; a way in which we can better serve in our country's need. We still feel the glow of health and vigor gained in this out-of-door work of last summer's garden; we have the garden products put away for winter's use and we say it pays abundantly.

The vegetable gardens are a matter of great concern at present, and more and more are taking the place of flowers, decorative shrubs, and even lawns in many instances.

Such a change has obvious advantages. It furthers the food supply; it gives a love and knowledge of common growing plants; it teaches thrift and economy; it makes for a more democratic feeling; it is in the present crisis an expression of patriotism,—a means of helping our country in this great emergency.

"Everyone who creates or cultivates a garden, helps, and helps greatly, to solve the problem of feeding the nations."—*Woodrow Wilson*.

There could be no better problem for the art, manual training, home economics, vocational, or physical training departments of our schools than in making a vegetable garden. It benefits the health of the pupil, the economic conditions of the nation, induces a love of nature and out-of-door living, and in its planning and equipment furnishes many very valuable projects for the art and manual training pupils.

In smaller cities where there is no special supervisor of school gardening, the manual training or art supervisor has charge of this work. It is just as much the duty of the one as the other in my opinion.

A vegetable garden can possess as great beauty and charm as one which is ornamental only. Too often it has been the exact opposite and its place was back of the house and as far out of sight as possible. At present when lawns in front of handsome residences are being converted into war gardens, it may be that art principles will be carried out in vegetable gardens and they will become really decorative and charming as well as food producing. Flowers are not necessary to make a garden beautiful; it can be beautiful and not a flower in it other than the blossoming vegetables.

Garden making is the finest opportunity for creative design and color composition that possibly could come to the art department.

To bring beauty and order where was ugliness and confusion is creative art of the right kind.

Such changes sacrifice in no way the maximum food production, and give besides increased joy and satisfaction in labor.

In landscape gardening every art principle is applied and it demonstrates and fixes them in a very real and convincing way in the mind of the child. A vegetable garden which appeals to the æsthetic sense is to most of us an entirely new undertaking. Let us be equal to the occasion! We have the winter in which to work out the plans, and beyond that, experiment and experience are the greatest teachers.

The so-called war garden in the front yard, usually so destructive of beauty, should have all the attractiveness and cheer possible given to it to counteract the mental images of war, and of the desolation it brings.

In Italy cabbages and other vegetables are often used in handsome gardens for decorative effects and this I have seen in Canada and nearer home in Cleveland. Head lettuce is used in much the same way; beets and carrots make excellent foliage plants.

By one who has tried it and succeeded the following is recommended:

Along the front porch plant a row of cabbages. In front of them put a couple of rows of beets and lastly a row of parsley. On either side of the walk that leads to the street, and on both sides of the yard plant two rows of carrots 18 inches apart. Between these rows sow shirley poppies. The foliage of

the carrots is as beautiful and graceful as that of ferns and the delicate blossoms of the poppies will rise from the feathery green of the carrots in a manner indescribably beautiful. The remainder of one side of your yard plant in string beans and beets with an occasional row of zinnias. The other side can be planted to squash, cucumbers and tomatoes with calendulas or four o'clocks to give a floral effect.

The plants which are largest, as corn, and the beans climbing on tall poles, arbors, or pergola-like structures, are best in the rear-yard and there they make an effective background for the house. Many vegetable plants are as exquisite in color and form as flowers, and serve the double purpose of food and beauty.

These are only a few suggestions for more attractive gardens and greater joy in labor.

HOME GARDENING IN LOS ANGELES

The work outlined in this summary is being continued in Los Angeles, particularly in the Intermediate Schools. The Chamber of Commerce is giving aid.

The wage earner of the future in Southern California will have his home on a small plot of land intensively utilized to make his home nearly or entirely self-supporting. Los Angeles City is spreading out, the home lots are becoming larger, transportation facilities are increasing in efficiency, and the day is coming when small intensively cultivated home plots will take the place of large ranches owned by aggregation of capital.

The holding of school classes in Home Projects with parents and pupils and teachers working together is an innovation in the educational world.

The following figures are compiled or estimated from official sources and investigations by the Beautifying Los Angeles City Committee:

Population of Los Angeles.....	528,817
Number of homes.....	211,527
Approximately 5 per cent of the homes are in flats or apartments or where yards or gardens are debarred.....	10,576



SOME RESULTS OBTAINED BY YOUNG GARDENERS IN LOS ANGELES. (ABOVE) JOHN HOOD AND HIS BEAN VINES. (BELOW) GEORGE BROWN'S GARDEN.

Number of homes having lawns, yards and gardens, approx.	200,000
Number of homes in Los Angeles in 1915 having vegetable gardens or vegetable and flower gardens of some economic value to the home, estimated.	120,000
Number of gardens of economic value conducted by school children alone and in partnership with parties entered in the 1915 Garden Contest, visited several times and instructed by trained gardeners.	8,000
Number of gardens conducted by school children instructed in gardening at school but not in competition for prizes, estimated.	7,000
Number of children's home gardens visited during June, July and August 1915 as having gardens of such a high economic standard and degree of excellence as to receive careful consideration in the award of \$8825.00 in cash prizes.	1,200
Total number of gardens awarded prizes of from \$2.50 up to \$35.00.	816
Total amount of prize money offered to home gardeners as follows: \$105.00 in each of 120 school districts.	12,600
816 children in 108 schools qualified to receive on October 2nd 1915, a total of.	\$8825.00
In addition to what the School Board has spent, there has been used by the Committee for seeds, trees and plants for school and college gardens and grounds during 1915 to date, approx.	\$4500.00
Seeds to Home Gardens, approx.	500.00
Gardening laborers on school grounds, approx.	400.00
Instruction thru printed material.	1000.00
Salaries of landscape gardeners and gardening directors and stenographer.	8000.00
Expended to date for beautifying homes and schools, approx.	15,000 00

The School Board was induced to co-operate with the Committee and they placed to the assistance of the Committee's directors

a force of fifty-four garden teachers for home gardens. These teachers worked about two hours per day extra time, equivalent to about twelve full-time teachers for school gardens and school grounds. About twenty-six gardening teachers gave full time.

The prizes inspired 120 schools and communities to beautify their school grounds and home grounds. Local organizations and committees were formed to conduct the campaign of Beautifying the City.

Through the school gardens and grounds and home gardens and grounds nearly 100,000 children were enlisted in the City Beautiful campaign. The Committee did not emphasize the economic viewpoint except as a more beautiful city is a better city, and its property of more value. However, the greater portion of the home gardens were vegetable gardens, and it was found necessary to give emphasis to economics, gardens, and to educating people in gardening, and in how to utilize garden products in order to enlist their service in the movement. It has been found comparatively easy to induce a vegetable garden to grow flowers. It has been far more difficult for the teachers to induce the home with a purely floral or landscape garden, to see the advantage of growing vegetables and fruit for the home use, or to raise chickens and rabbits for home use.

In all cases the greater results have obtained where there have been community organizations to co-operate with the school forces to promote the work.

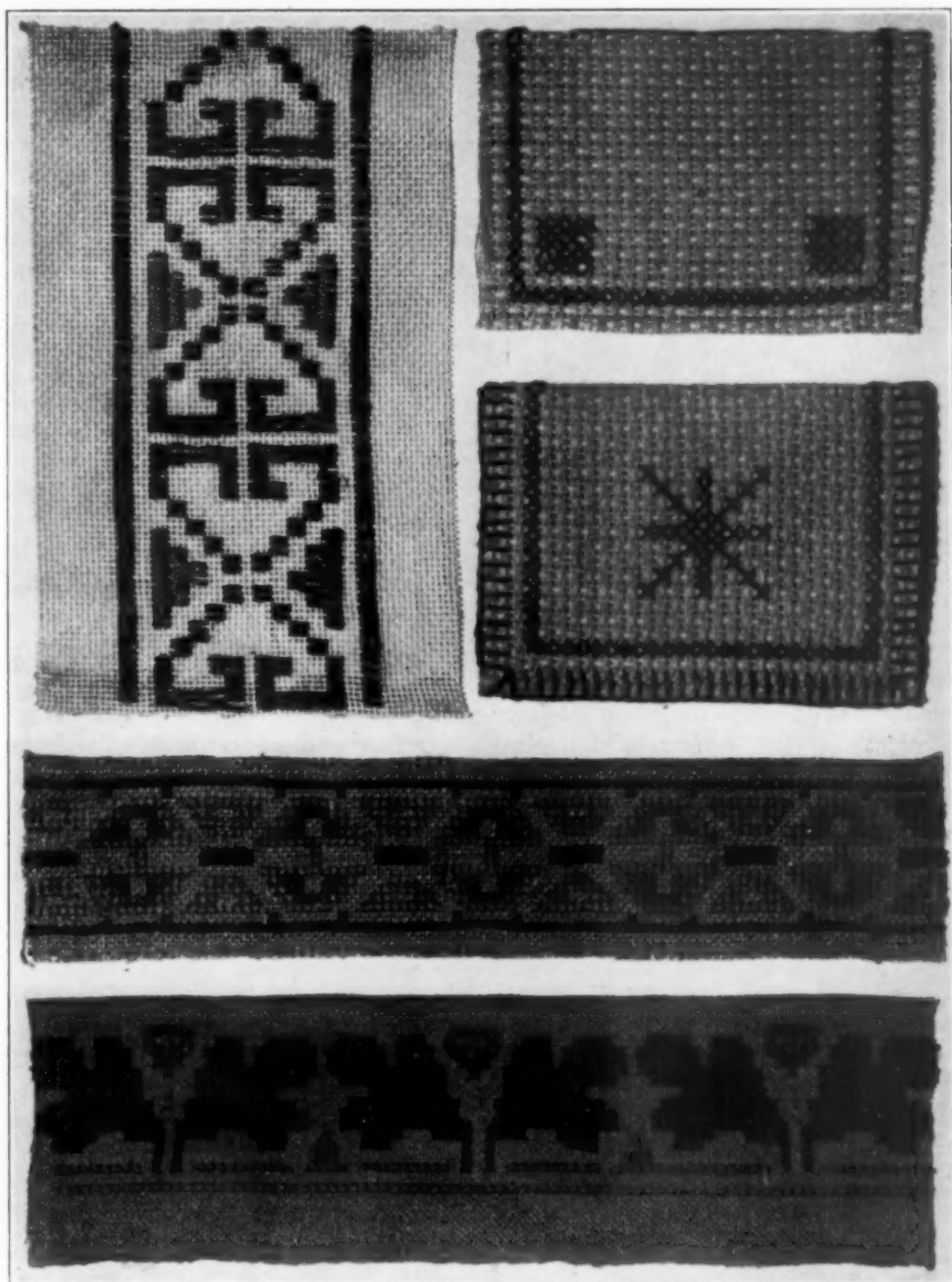
C. L. SCHUFELDT, Director.

The Editorial Outlook

FOR many years the enrichment of our knowledge as to the earth's natural wealth, its immensity, its variety, and its quality—a knowledge gained through exploration and through research—developed an ever increasing appreciation of the treasures supplied by nature for our use to whatever ends and by whatever means we devised. We used joyously according to our needs. The scientific certainty we

believed we possessed as to their extent in space and as to their duration in time, obscured our understanding somewhat and we were easily persuaded that nature was too prolific to be computed in terms of weights and measures. We began to use recklessly and not always to good purpose.

Nature, an indulgent but wise provider, began to manifest resentment against our improvidence by means of



Designs for cross stitch embroidery. The needle-books came from the Hamilton School, Mt. Vernon, N. Y. The borders were the work of Eighth Grade Chicago pupils under the direction of Miss Lucy Silk, Supervisor of Drawing.

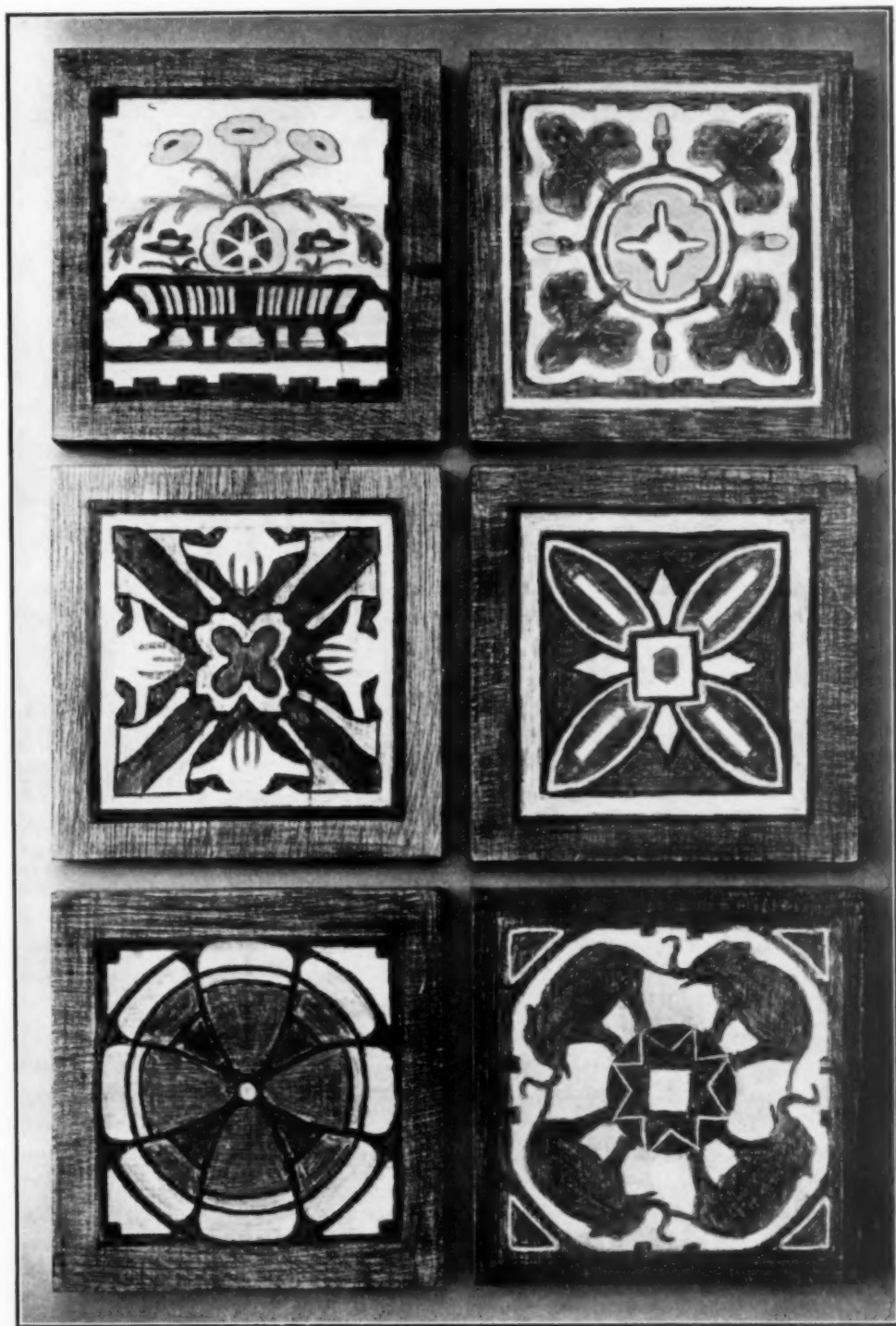
the exercise in a punitive way of her splendid physical powers, by drying up streams, by depleting forests, and by various activities too obvious to be ignored and too revealing as to their consequences to be misinterpreted. Science, always investigating and explaining, sought to rescue us by showing how nature's power and will to provide demanded a better understanding on our part of her methods of production and distribution, and of the penalties she imposes upon wastage of the fruits of her labor—whether through ignorance or through deliberate extravagance. We were concerned primarily with our safety and maintenance and therefore the warnings of science were heeded.

The idea of Conservation was thus born of the instinct to survive and of the desire to subsist pleasantly. Its value as an implement for defense against nature's arbitrary but just penalties was soon recognized, and after further development through experimentation in the scientist's laboratory and in the economist's study, it was finally proven of sufficient worth to pass on to the statesman for application to laws for our benefit. We now use more discreetly and we hope to wise purposes.

As time passed and the business of living developed a highly organized Industrialism, a social and economic condition soon arose that showed the necessity of a similar readjustment of our ideas regarding human energy that we experienced concerning natural forces and resources. Misapplication of physical and mental activities was distressingly obvious. Wastage of human effort and strength disturbed our best laid plans for human happiness. The energies of men and women are of

necessity variously distributed but mainly in the attainment of individual growth, in home-making activities and in industrial endeavor for the survival or supremacy as the case may be. The latter usually requires for the majority of people labor of such character and extent that it more than uses up the sum of energy allotted by nature to each individual worker. Depletion of both the physical and mental powers of the working group resulted from this ill-balanced relationship. The spiritual reaction to this condition is what causes the social and economic upheavals or revolutions which mark humanity's resentment against wastage of its precious resources. The parallel is to be found in nature's methods of aggression against the misuse or destruction of her physical treasures. Science, however, once more sought to rescue us from the consequences of our mistakes of understanding and of conduct. Psychologists and sociologists are at work in laboratories and in the field weighing and measuring human power so as to make definitely accurate evaluations of the relationship existing between it and the demands made upon it by the mechanics of living.

The efficiency idea was thus born of the instinct of the group to survive within a well organized state, and of the desire to live more effectively in service to the state. The efficiency idea permeates all fields of thought and of endeavor at the present time. No plan of business for profit can afford to ignore the many devices provided to assist in adjusting human energy to economic requirements. Schools, shops, and markets are organized and managed with the idea of efficiency paramount in the scheme.



These attractive tiles were designed by S. A. Lewis of the Normal Department of the Cleveland School of Art, as a Sixth Grade problem.

Theoretically the idea implies *service toward better living* but practically there is as yet very little evidence of betterment. As a matter of fact there are very apparent if as yet rather isolated groups making aggressive movements that indicate resentment against the exploitation of the many for the benefit of the few. If these groups merge into mass resentment Society as now constituted is not safe from destruction even to its foundations. It is essential to our security and to our progress that scientists be called upon to observe tendencies and to analyze causes so as to be quickened once more to the rescue.

Nature never exploits any portion of her possessions to the disadvantage of the whole. Disintegration would follow any such ill-balanced arrangement. The earth is being constantly forced to readjust her physical elements of land and water in order to meet some larger cosmic demand. Harmony is thereby preserved. Is it not strange that long living with Nature has taught us so little of her wise ways of doing things? A better understanding would avert so many penalties, prevent so many reversions that retard progress, and so many disappointments that discourage advancement. At the present moment the world stands appalled at the consequences of its own blundering. Every cherished order of things which has been inherited either actually or traditionally seems to be violated or destroyed. The old order of every institution seems to be disappearing with only man's instinctive faith in the doctrine of the eternality of that which is good and beautiful to save him from the conviction that all order is utterly and irrevocably lost. One seemingly gifted with a prophetic outlook

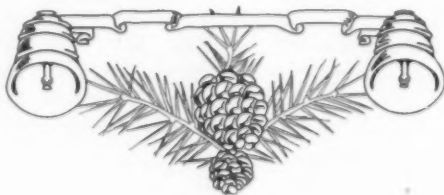
writing in a current magazine of the decadence of order says: "If it is not to disappear into chaos there will be need of active imagination and vigorous hope in constructing a new order." The organization of a completely new order of things seems to be the probable solution of the present indeterminate state of affairs. Even if certain aspects of the old survives it will be with a modified vision that we shall behold their workings. Progress will necessarily be urged and motivated by new ideals and inspirations which it is impossible to forecast until the conflict is over and the desire is aroused in all races to resume the journey towards the highest civilization possible to mankind. Isolated marching units will be unknown. The procession must include all peoples. It may be, however, that if the journey is resumed with a firm belief in the ultimate accomplishment of our highest destiny and an enthusiasm strong enough to invigorate the stride onwards, the interruption and devastation of war may seem in time to have been but an instrument of acceleration. The compensation implied is conceivable and profoundly desirable. How shall we go about organizing the new order? Scientists working within the fields of human mentality and energy are busy analyzing individual and group instincts, desires and necessities. Will it not be wise to heed their findings and suggestions in order that we may neglect no necessity, reject no desire nor ignore any elemental instinct when we begin to organize for physical, mental and spiritual efficiency during and after the days of reconstruction? Why not make them days of regeneration? Shall we refuse to hear their pronouncement that the soul of the nation needs food



Some pages reproduced from 1917 school calendars. At the top are shown three of the six sheets which made up the calendar of a school in Newark, Ohio. The motive for all the decorative panels, which alternated, first a drawing and then a poem, was from nature. This calendar came from Miss Edith McCoy. At the bottom are shown two of the four sheets, one for each season, which made up the calendar of the Central High School, Springfield, Mass.

as well as its body? We are told to conserve this and that. Shall we refuse to conserve that which nature provides for spiritual growth and sustenance and which energizes the spirit of the nation into beautiful and satisfying expressions of itself—in well planned cities, in distinctive architecture, sculpture, painting, and manufactures? We speak of our intention in education to develop individuality. The slogan is heard on all sides. Do we honestly believe that our wholesale methods of training will provide artists and artisans who will raise our industries above the commonplace who will give to the day's work the personal initiative of originality which rejoices and rewards the workers, or who will collectively create through a cohesion of interests and a common fellowship of ideals a great and adequate American art? Can we deny one present day writer's contention that we have placed "exaggerated emphasis upon the mechanics of life at the expense of the quality of living"? The present crisis in human affairs answers the question. The same writer tells us that "we suffer from a real shortage of spiritual values, there is nothing . . . that touches in any way the happiness of the individual, the vivifying of the personality, the comprehension of social forces, the *flair* of art, in other words the quality of life." Individually we may protest but collectively we stand convicted or victims. Which?

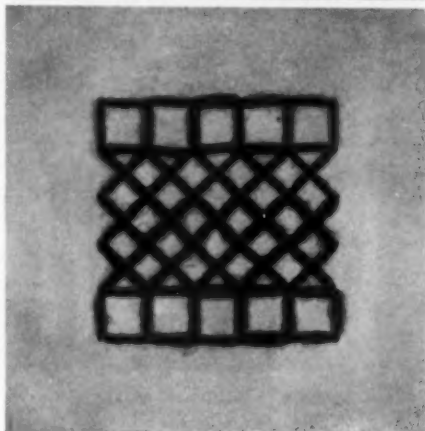
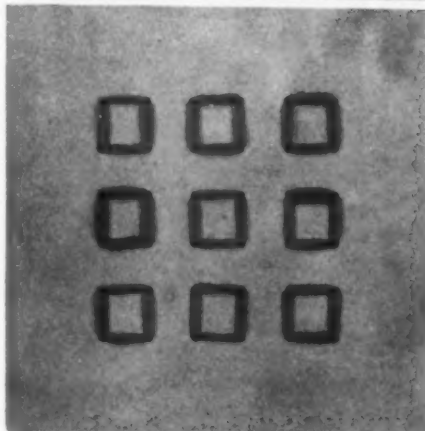
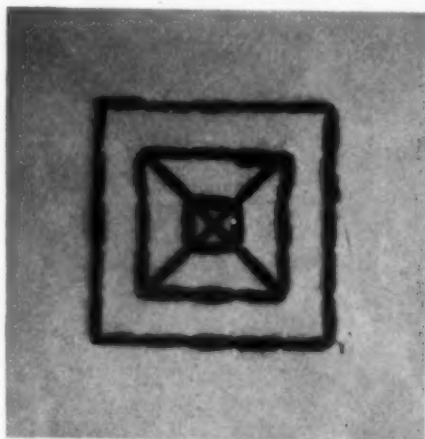
We have been forcibly deprived of so much that was both artificial and superficial in our habits of thought and action these last few years, that we feel stripped, spiritually and mentally, and we yearn to clothe our souls and minds in garments that will leave us free to engage in the cultivation of wholesome nourishment that will invigorate the quality of life. We relinquish the trammels of the old order without regret. Retrospective survey of our failures with their multitude of contributory causes should not dismay us. It should rather contribute to facilitate the change from an old to a new outlook. This will mean new enterprises and new processes. Sincerity and simplicity should be the virtues marking the approach, and the conservation and cultivation of national aesthetics should be the goal of a goodly part of educational endeavor. Industry being a vital part of national life providing food, raiment and housing, should be required also to provide some leisure to secure food for the spirit, and some to insure an opportunity for its expression in aesthetic activities that should be fostered by the state and nourished through education. The compensation to industry is obvious and we may therefore conclude that it must be in the reconciliation of our mechanical processes with our spiritual aspirations that the efficiency idea will function in order to obtain quality in living.



Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.

THE EDITOR



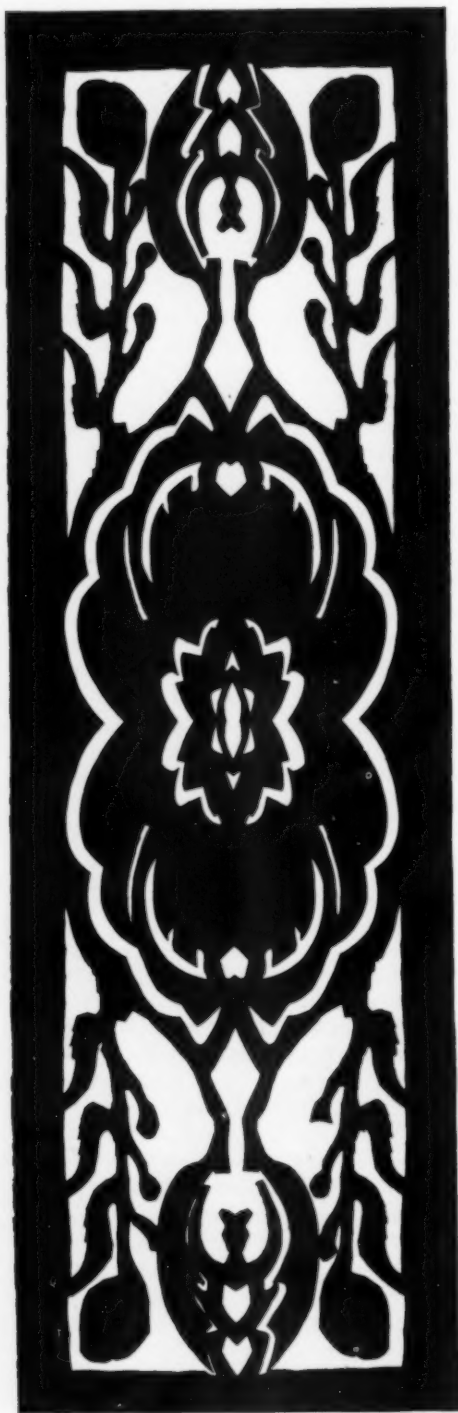
KINDERGARTEN NEEDLE WORK.

The attractive little patterns worked in wool upon pricked kindergarten cards shown on this page were sent from Missoula, Montana. The little ones who originated these designs displayed exquisite neatness in the sewing as well as clever invention in the pattern.

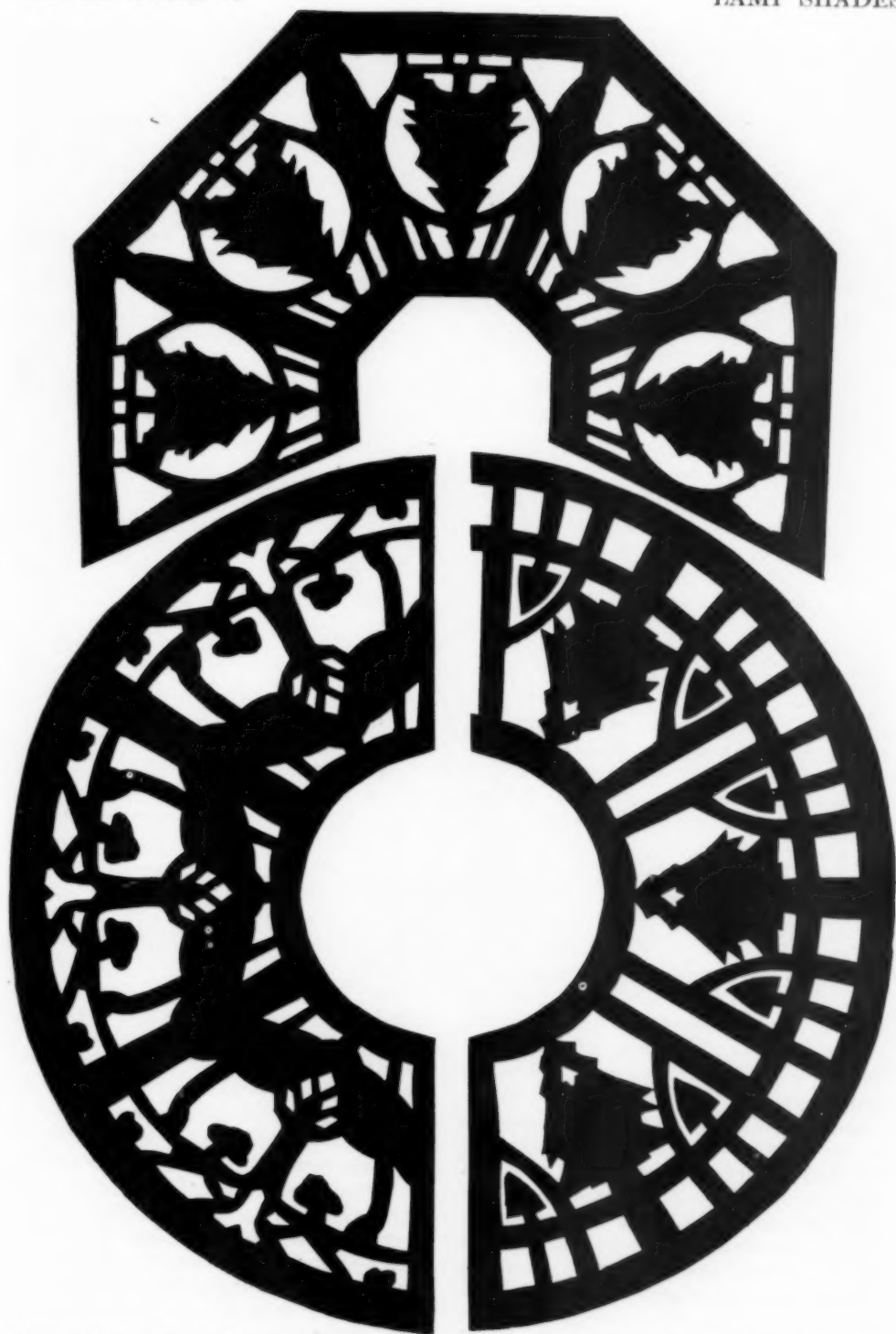
BOOKS FOR THE GUEST ROOM. The pupils of Lincoln High School in Cleveland, Ohio, under the direction of Miss Annie Inman, have distinguished themselves for some years past by the beauty of design and the excellence of craftsmanship which they have shown in the binding of books. Those illustrated on page 175 were selected from a number which involved the choosing of appropriate wall papers to use as decorative book coverings. The inside papers were folded and sewn in true craftsman manner to the leather thongs which were then passed through well spaced cuts in the cardboard covers so as to tie when the book is not in use. These charming books would inspire a visitor to show appreciation of hospitality by leaving within its covers some clever sketch or verse to which the autograph of the artist could be placed with satisfaction.

TOY FURNITURE MADE OF WOOD.

It must be admitted that the play impulse grows decrepit with some of us altogether too soon. If, however, it becomes our good fortune to handle such charming toy furniture as was sent to us by Miss Eleanor Kneeland of Brooklyn, New York, and which is illustrated on page 174 the instinct to "play house" suddenly revives. No matter how many years since we enjoyed the games of childhood the interest and pleasure aroused are as keen as if the game had never been interrupted. The chief charm of these toys lies in the beauty of their lines and proportions, also in the excellence and simplicity of the construction. The working drawings on pages 176 and 177 tell how to go about providing these delightful toys. The models were sawed from three-ply $\frac{1}{4}$ " stock, and put together with glue and $\frac{1}{8}$ " brads No. 20. They will be of great educational value as well as an æsthetic joy to the children who may be able to possess them by means of their own skilful handwork.



These designs were executed by Miss Amelia Johnson of Columbus, Ohio.
School Arts Magazine, December 1917



Designs for candle shades worked out in cut paper by Eva Wright, Cleveland School of Art.
173 *School Arts Magazine, December 1917*



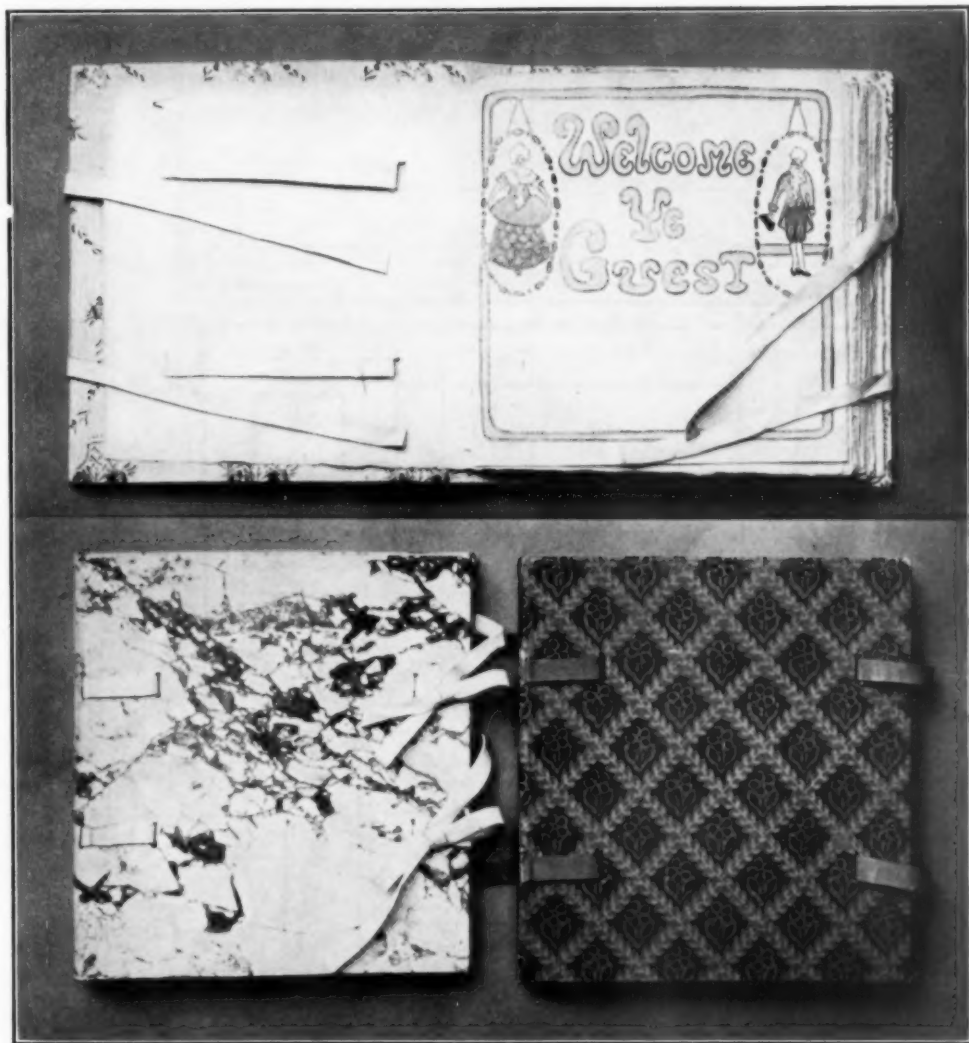
THIS CHARMING MINIATURE FURNITURE CAME FROM ELEANOR KNEELAND, BROOKLYN, N. Y.

CROSS STITCH EMBROIDERY. From the earliest textile decorations down to the present time cross stitch embroidery has commanded attention and interest. When well planned in pattern, color and texture no form of stitchery can be more attractive nor more appropriate as a decoration to most fabrics. It is easily one of the important school crafts because of the principles of design that must be studied and solved in terms of material and process before success is attained. As an industrial art problem it is most valuable. The two needle cases shown on page 165 were all the work of two third grade pupils of Hamilton School, Mount Vernon, New York. The trimming bands on the same page were developed by eighth grade pupils of Chicago, Illinois.

TEA TILES OF WOOD. The attractive tiles which are illustrated on page 167 were planned by Mr. S.A. Lewis, of the Normal Class of the Cleveland School of Art, as a problem suitable to sixth grade children, and experiments have proven their success as a problem in applied design. The children delight in devising something that is useful and beautiful at one and the same time and that is within the possibility of their limited technical skill. These tiles are good to see on the breakfast table and are usable. The wood used was soft even-grained white wood, and Crayon Art was the medium used to apply the decoration which was put on in quite a free handed way after a few proportions were ruled off lightly to secure good spacing. Some tiles in Mr. Lewis'

collection have upholsterer's brass tacks used as part of the design in order to hold the tea-pot above the tile. The tacks look best when sandpapered until the commercial finish is removed and then subjected to heat so as to secure a tone quality that is suited to the general color scheme. Valspar was applied according to directions directly over the Crayon Art decoration to render the tile both heat and water proof. A light rubbing down with powdered pumice and water produced a soft lustreless finish. The effect was most interesting and the result proved most satisfactory as a problem in industrial art.

SCHOOL CALENDARS are among the projects which are of perennial interest. Every year the Editor receives them from all quarters of the country and every December some of them are reproduced in the *SCHOOL ARTS MAGAZINE*. This year they are found on page 169. Above are three pages, from a calendar sent in by Miss E. McCoy of Newark, Ohio. In the original there were six pages, a tree study alternating with a quotation as the decorative plan for the upper panel. On the back of each of the pages was printed text matter of interest to Newarkers such as "The Teaching Staff", "Building and Grounds", etc. The printing was in black ink on a buff paper. The spacing was well arranged. The originals for the two lower pages in the illustration came from the calendar issued by the students in the Central High School, Springfield, Mass. These also were printed in black on a buff paper. The composition of the

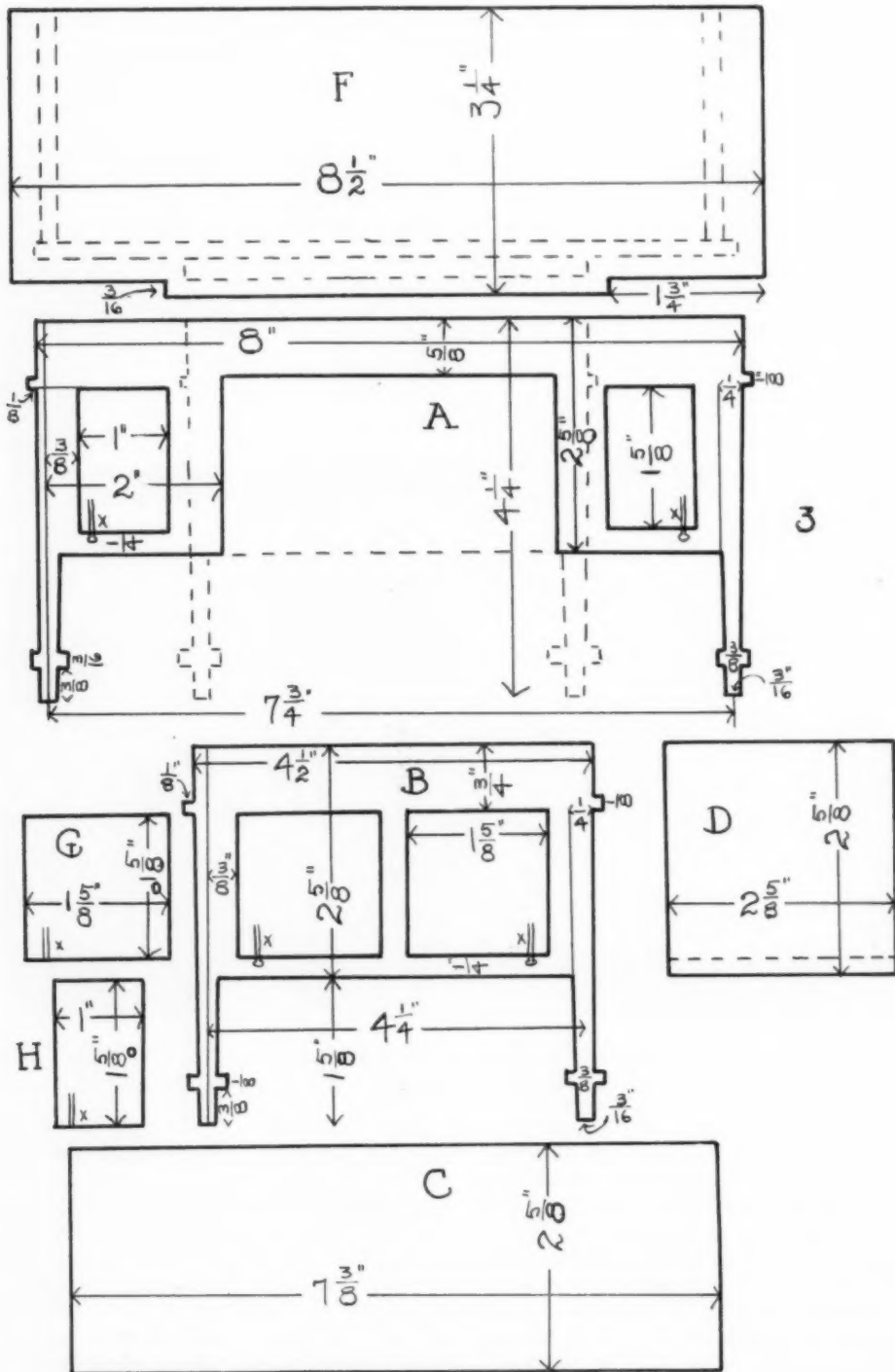


GUEST BOOKS MADE BY PUPILS IN THE LINCOLN HIGH SCHOOL, CLEVELAND, OHIO, UNDER THE DIRECTION OF MISS ANNIE INMAN. WALL PAPER WAS USED FOR THE COVERS.

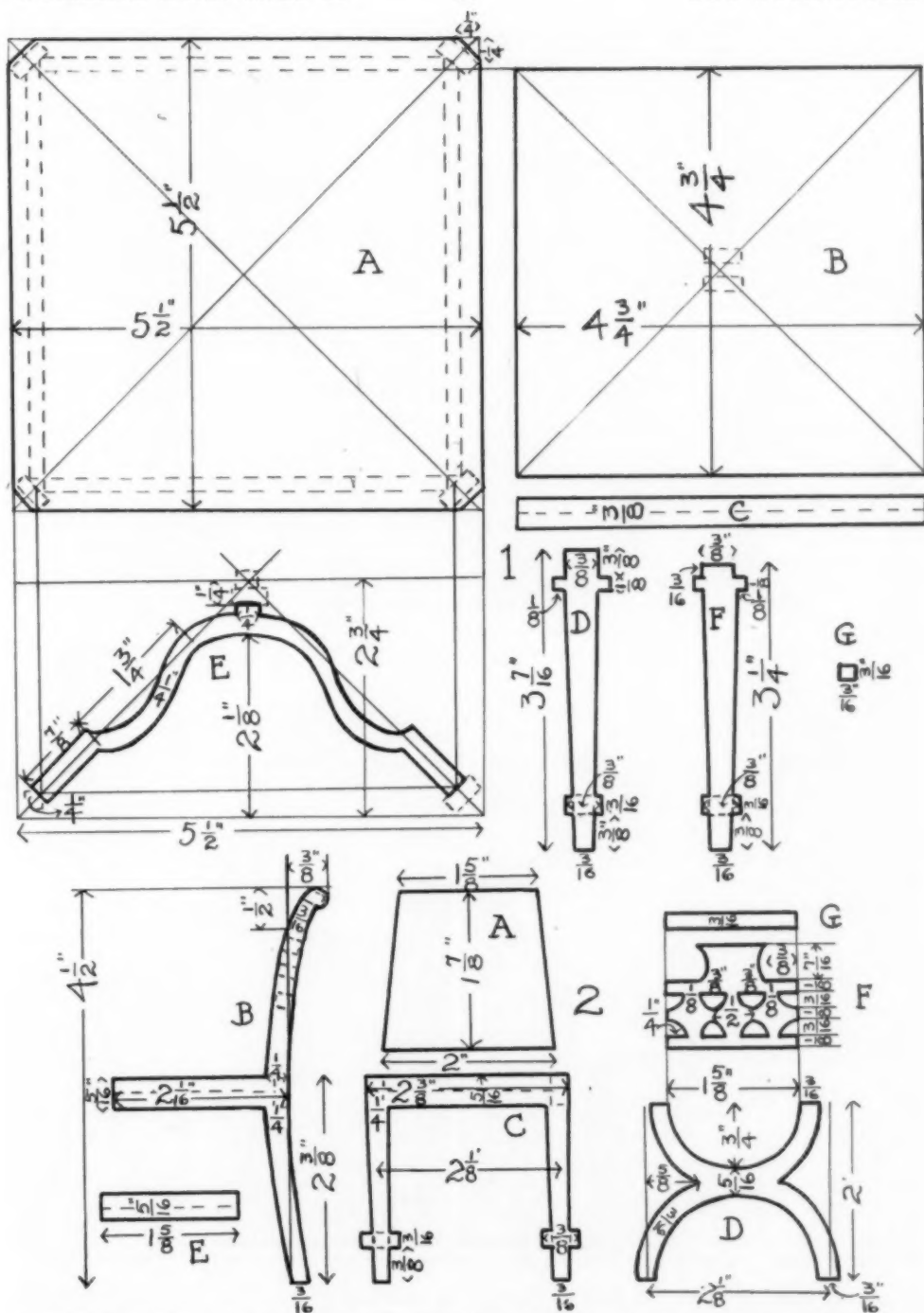
pictorial decorations, and the sentiment was unusually good. The Editor would be glad to receive copies of 1918 school calendars from all parts of the United States.

CUT PAPER PROJECTS. Last month we published examples of paper-cutting design with descriptive text. This month we are showing several other ways in which this art may be applied. On page 179 is the reproduction of a serving tray. The design under

the glass was made in cut paper and was executed by Miss Amelia Johnson of Columbus, Ohio. On page 172 are two panels in cut paper also designed for use under glass as decorations for the bottom of serving trays. On page 173 are three designs for candle shades in cut paper using the Christmas tree as motif. These were cut by Miss Eva Wright of the Normal Department of the Cleveland School of Art. Any of these would make good Christmas gifts.

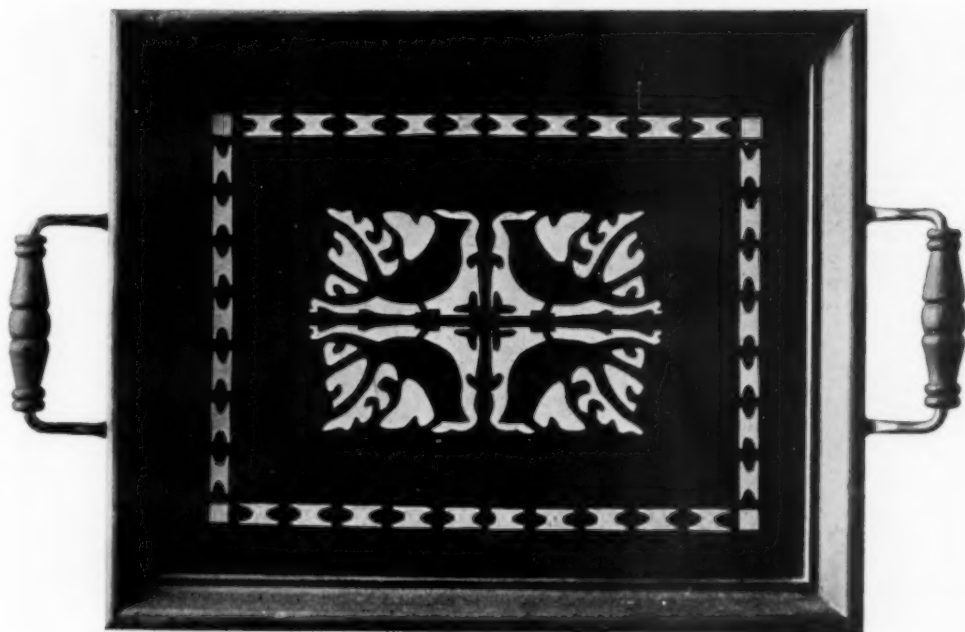


3. SIDEBOARD. 8 pieces. A front, B outer front, C bottom, D side (cut 2), E back (see other plate), F top, G door, (cut 2), H door (cut 2). Nail and glue together A and B, then nail and glue on in order C, D, E, F. Put G and H in place with bank pins at X. Use small screw eye for handles on G and H.





A page of Surprise Cards and How to Do It. An idea and a card made for each holiday will make your friends anxious to have the next holiday appear. Careful drawing and good arrangement must not be overlooked.



THE DESIGN FOR THIS TRAY CAME FROM AMELIA JOHNSON, COLUMBUS, OHIO.

CHRISTMAS CARDS. The message of good will and good cheer which is sent in the true Christmas spirit ought to carry with it some evidence of the sender's personality. The compliment of the card is thereby greatly enhanced and both sender and recipient are richer in experience through the effort made to express good will in a beautiful way. This month we are fortunate in being able to offer a choice of several ways to secure individual cards. The article by Mr. Wm. S. Rice of the Fremont High School, Oakland, Cal., explains a very simple and satisfactory method of reproducing designs by a process similar to blue printing. The cards illustrated on page 180 were procured from Miss Jean Garrabrant of West Technical High School, Cleveland, Ohio, and were selected from the work of her classes in applied design. Zinc plates were made from the original designs and the printing was done by the boys of the trade printing class. Color was added to the printed cards by hand and the results obtained were very beautiful indeed. The cards shown on page 181 were printed from linoleum blocks by normal students of the Cleveland School of

Art and show the limitations as well as the possibilities of linoleum printing. The color added after printing enriched the cards greatly. The problem was planned for eighth grade and high school classes and can be successfully accomplished by means of a piece of good quality linoleum, a sharp thin-bladed knife, and a letter press or a vise such as are to be found in any manual training room. These designs being bisymmetric except for the lettering it was not necessary to reverse the original in the cutting; the letters only required reversal. The best results in printing are obtained when the cards are soaked for some time and then pressed between blotters until almost dry. This applies to both printing in oil colors or with printers' ink. Some experimentation will be necessary because of the differences that exist in grades and texture of paper. The tailpiece used on page 160 is from Miss Garrabrant's collection; that on page 183 is a cut paper decoration designed and applied by a first grade pupil in Westerly, R. I., where Miss Harriet Hood is the Supervisor. Here is Mr. Rice's description of his method:



The originals came from Miss Jean Garrabrant of West Technical High School, Cleveland, Ohio.

School Arts Magazine, December 1917



Cards produced by the linoleum process at the Cleveland School of Art.

School Arts Magazine, December 1917



AT THE LEFT IS THE DRAWING AND AT THE RIGHT THE NEGATIVE OF A CHRISTMAS CARD THE MAKING OF WHICH IS DESCRIBED BY WM. S. RICE. (SEE TEXT)

Print Your Own Christmas Cards. Much interesting material is designed each year in our schools that never seems to be applied to our everyday life. Instead, the designs are tucked away into portfolios or waste baskets and considerable work seems to have been simply "exercises." Why not put some of this good stuff to use so that people can see what is being done in design?

In our school we are fully equipped with facilities for blue printing and we make frequent use of this process of reproducing programs, furniture designs, and announcements. One year we made bookplates by this process which later developed into printing by means of gas-light, or developing papers, as Velox and Argo.

The idea occurred to me later, to print our own Christmas cards by this method, but instead of using the blue print paper, I chose Royal Velox (a cream paper) and Argo Rough. These papers gave an opportunity to try out two different effects. The developing papers are not difficult to work with if one simply follows the directions printed on the packages of paper by the manufacturers.

It is not necessary here to explain how to handle the Velox or Argo papers, except to say that a broad bristle brush $1\frac{1}{2}$ " wide is a great help in passing the developer

evenly over the prints and it eliminates all danger of air bubbles which cause little white dots on the dark portions of the prints.

The problem that confronts us first is the making of the design and keeping the style of lettering bold and simple and to use strong black and white lines and masses, the intention being later to color the printed cards by hand in the design classes.

The second problem is the transposition of the drawing into a negative, that is transposing the black lines of the design into white spaces, and filling in with India ink the spaces that are to print as white. For this we use a good heavy tracing paper that will not pucker when it receives the ink. A small brush, a No. 4, is used for most of the filling in and a 404 pen for outlining where smooth edges are required, especially around the lettering. Legibility must not be sacrificed. Therefore keep the letters plain, bold and unshaded. Sometimes the lettering may be in white lines on a black background but they do not seem so interesting when treated in this way as the other way.

It is a very interesting problem to transpose a drawing thus, and it requires considerable thought to decide which parts of the pattern ought to be inked and which ought

not in order to get the proper effect in the printing. With a little experimenting, however, this difficulty can soon be overcome.

One should be sure that the inked portions of the tracing, or negative, are really opaque; otherwise the light will penetrate in weak places and cause dirty looking smudges on the white surface of the cards.

The Velox post cards are what we prefer for this work as they are printed with the regulation post card wording and space for stamp on the opposite side, and can therefore be mailed without an envelope.

These cards can be daintily colored with the ordinary water colors and gilt paint, or better still with the Velox colors made especially for tinting photographs. One book of these latter would be sufficient for a large class to use. The colors are so exceedingly strong and the papers can be cut into small bits and passed around the class. The Velox Color Stamps may be had at any large photo store at a reasonable price. Directions for using the colors also come with the book. Sometimes in tinting photographic papers the colors do not adhere but work like "water on a duck's back." To overcome this, take a small wad of cotton, dampen it and rub several times over the spot where the colors refuse to take hold. Then apply the color.

Place cards for luncheons and dinners, too, can be made by the same process.

HOLIDAY SURPRISE CARDS. On page 178 is shown a problem for inventive minds which comes from Pedro J. Lemos, Palo Alto, Cal. A surprise card of all cards is one that will be long remembered. Something different is the constant cry and demand of the industries upon its designers and the designer who would progress must have an inventive mind. Managers of industries have complained that art students were good but seldom have good ideas. Therefore let us give problems with a chance for the inventing of ideas to be developed.

This problem of the Surprise Card is simply executed. Its success depends on the "idea," and its application to the holiday used. To make a surprise card proceed as follows:

Plan a picture with or without accompanying wording appropriate to the holiday. The picture must have a surprise section which is not evident to the one receiving the card but which is revealed when held under running water.

Drawing. The drawing should be made on stiff smooth card with waterproof drawing ink so that the water will not disturb it. The surprise portion should be drawn also with waterproof ink.

Coloring. Use ordinary water colors—that is a white paint (decorator's tempera color is good to use) should be added to water color to give it covering qualities. To this a

solution of gum arabic, the consistency of mucilage, should be added. If secured in powdered form it dissolves more rapidly. Acacia mucilage will serve the same purpose. This material can be inexpensively purchased at any drug store. Mix the powder with a little water, adding water until of the consistency of mucilage. The gum arabic causes the paint to which it is added to dissolve and disappear when held under running water, leaving the changes in the card to come out.

Lettering which is to disappear in the development should be composed of paint containing gum arabic. Lettering put over opaque paint portions should be lettered in paint and not waterproof ink, as the waterproof ink will refuse to adhere to opaque paint surfaces.

The completed card should carry some information as to how to develop it, and when placed under the running water it will be found that the "water fairies" will do the rest.



Editorial News

A NIGHT SCHOOL has been added to the San Diego High School wherein vocational courses are given attention. A course in concrete and cement construction is given, including pottery and tiles in colors which have proven practical and desirable. This course is under the direction of Mrs. Valentien.

A HEAVY STORM of last winter revealed a clay bank near the Humboldt State Normal School in California, which so interested Mr. R. H. Jenkins, Director of Art, that accompanied by boys and girls of his classes, they secured the clay and have since been producing interesting pottery with primitive equipment. This year with a complete equipment the classes are looking toward big results. "It's an ill wind that blows no good."

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RONALD F. DAVIS, who for two years assisted Mr. Bailey as Managing Editor of THE SCHOOL ARTS MAGAZINE and SOMETHING-TO-DO, resigned that position last April to become an advertising representative in joint capacity for the F. Wallis Armstrong Company of Philadelphia and The Butterick Publishing Company of New York, Paris and London. From his office in the Butterick Building, New York City, Mr. Davis sends, through the columns of the SCHOOL ARTS MAGAZINE, to his many friends and school acquaintances good wishes for continued success and prosperity this coming year.

A NEW HOME for the Newcomb School of Art. After twenty-seven years in its present site, Newcomb College, New Orleans, is to move. The session of 1918-1919 will, it is expected, begin in the splendid buildings that are arising on the new campus adjoining the men's colleges of Tulane University. All the colleges of the university will then be united in one great group and enjoy a solidarity of outway effect which in spirit it has always possessed. The School of Art will unite the interests which now occupy two buildings in one commodious four-story structure joined to the other buildings of the group by a covered cloister-like walk, which besides its obvious utility will aid in the general unity of design.

The plan of operation for the art classes gives the basement to the work shops, including the pottery, which extends beyond the mass of the building into a wing at the rear. The studios and class rooms occupy the floors above, the offices, salesroom, gallery and lecture hall being assigned the most convenient location on the first floor. The completion of this building will give to the far south its largest and most completely equipped art school. It will rank in these particulars with the best in the country. This School already well known and respected for its achievements, enters upon a new phase of its development.

THE GLENDALE UNION HIGH SCHOOL of California has undertaken with excellent results, the designing and furnishing of a bungalow room, doing all the work under Miss Irene Müller's direction. In addition a class on concrete pottery has been added, permitting the making of many objects needed in the room, from native material.

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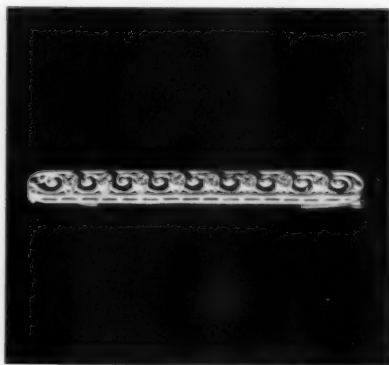
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THE ANNUAL PRIZE ESSAY CONTEST of the American School Peace League becomes of more universal interest as the Great War continues. The announcement of this year's contest has been received by the Editorial Office of this magazine. As usual two sets of prizes are offered, one set to the Normal School Students and one set to the Secondary School Pupils. The contest closes March 1st, 1918. For full information address Mrs. Fannie Fern Andrews, 405 Marlborough St., Boston, Mass.

AND NOW COME LETTERS from far away Australia and New Zealand with kangaroo stamps and other evidences that the geography is a book of reliable information. They confirm also, in a gratifying way, our belief that the SCHOOL ARTS MAGAZINE not only goes to the antipodes but gets read. Prof. R. M. Riddell, of the Central Technical College of Brisbane, orders a set of school pottery from Newcomb School of Art at New Orleans, and Professor Hercules Dillon, Superintendent of Drawing of Masterton, New Zealand, makes inquiries about it.

Advertisers are recommended to take notice.

BIRD FEEDING IN WINTER. The Audubon Society of New Hampshire has issued a bulletin advising nourishment for the birds in winter and suggesting various foods and devices for feeding that should interest all bird lovers. Civic biology classes in our normal schools are aiding teachers to a knowledge of what the preservation of bird life means to the well-being of a community which they in turn will impart to the school children so that our birds may have better protection and sustenance. We need the birds for many reasons and children should be taught this type of co-operation. The Division of Publications of the Department of Agriculture at Washington will supply information on the feeding and housing of birds. Also the Audubon Society of New Hampshire will send an illustrated booklet, entitled "How to Attract Birds about Your Home," for fifteen cents. Address them at Nashua, N. H.

TWO MATTERS OF INTEREST to the Art Department graduates of Pratt Institute have recently been announced. After a long term of faithful and effective service Miss Dora M. Norton has retired from her work as an

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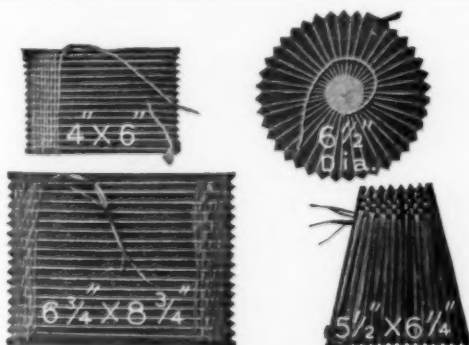
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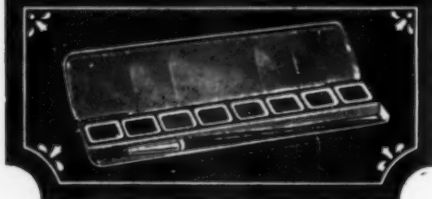
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The Board of Trustees of the Institute has appointed Mr. Ernest Watson as Supervisor of Classes to relieve Mr. Walter Scott Perry of some of the mechanics of the work as Director, and to permit him to devote his time to larger fields of endeavor in the interests of the Institute. The choice is well made as Mr. Watson has distinguished himself as an organizer and instructor in several departments of the Institute.

CIVIC ÆSTHETICS. The Municipal Art Society of New York City has published a bulletin which contains an abstract of a letter written by Mr. Wilbur Larremore to the *New York Times* which urges a propaganda to influence the enactment of Laws for the preservation of the Aesthetics of a Community. The argument that such laws are perfectly valid is well sustained. We have laws for the preservation of public health, for fire prevention and for the safeguarding of morals. Why not for the preservation of that which encourages beauty and worthy living within a community by conserving fine sensibilities, lofty ideals, and righteous ambitions? Nothing is more destructive to the cultivation of art quality in the homes or industries of a town or city than ugliness of streets, squares, and billboards that are unfortunately too common in our cities. The question should interest everyone and in particular those who profess art as a life work. A successful propaganda implies aggressive methods and so we should individually and in groups take the attitude that æsthetics should rank with health, physical safety and morals as a community interest and organize to demand its preservation in order to command its betterment through education.

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